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1 BOOKLET



# HAYDN

## THE SEASONS / DIE JAHRESZEITEN

*Heather Harper  
Ryland Davies  
John Shirley-Quirk*

B.B.C. CHORUS / B.B.C. SYMPHONY ORCHESTRA

*Colin Davis*



SPRING



SUMMER



WINTER

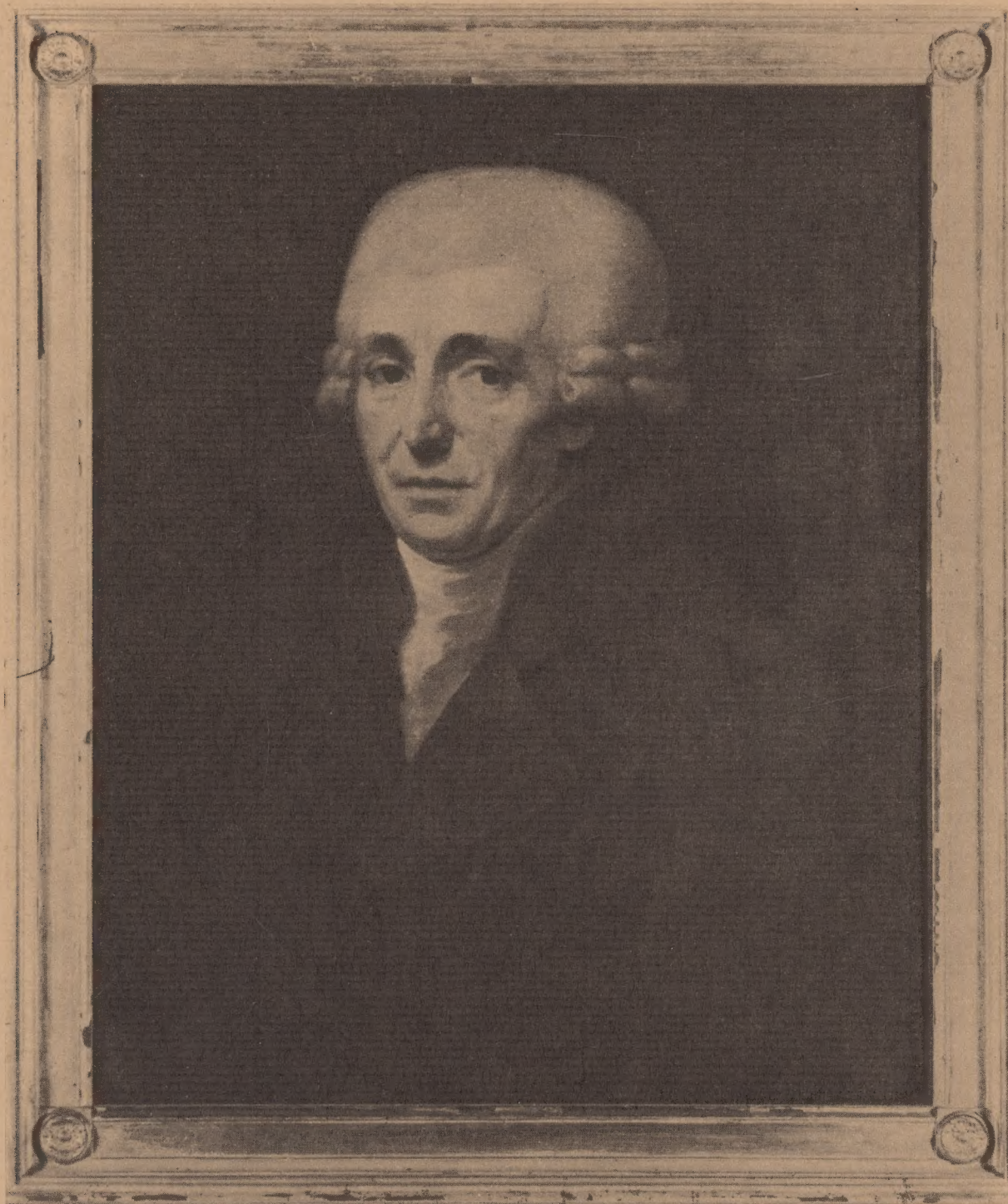


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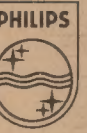
Joseph Haydn  
The Seasons  
Die Jahreszeiten



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*Umschlagbild/Cover: Joseph Haydn, 1799, Ölgemälde/  
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# Joseph Haydn

(1732-1809)

## The Seasons

Oratorio (*sung in English*)

Jane: HEATHER HARPER, *soprano*

Lucas: RYLAND DAVIES, *tenor*

Simon: JOHN SHIRLEY-QUIRK, *bass*

B.B.C. CHORUS

*Chorus Master:* PETER GELLHORN

B.B.C. SYMPHONY ORCHESTRA

MAURITS SILLEM, *fortepiano*

## Colin Davis

Side 1  
2  
3 - up thru #15  
Side 5 - all

# Joseph Haydn

(1732-1809)

## Die Jahreszeiten

Oratorium (*englisch gesungen*)

Hanne: HEATHER HARPER, *Sopran*

Lucas: RYLAND DAVIES, *Tenor*

Simon: JOHN SHIRLEY-QUIRK, *Bass*

B.B.C. CHORUS

*Chordirigent:* PETER GELLHORN

B.B.C. SYMPHONY ORCHESTRA

MAURITS SILLEM, *Hammerklavier*

## Colin Davis

## The Seasons

Joseph Haydn’s two oratorios – together with those by Handel – are among the most popular works of their kind. There is no doubt that when composing “The Creation,” and some time later “The Seasons,” Haydn was greatly influenced and inspired by Handel’s oratorios which he had heard in London. Thus Haydn’s creations form the link between the Baroque and the Romantic choral culture. Haydn’s oratorios were composed from real necessity because, as a result of the Handel renaissance in Germany, choirs and choral-singing societies were founded everywhere and these were in constant need of new compositions.

In this way the oratorios “The Creation” and later “The Seasons” came into being at the instigation of the Viennese Musicians’ Society. The first three performances of the latter work took place on April 24 and 27 and May 1, 1801 in the Schwarzenberg Palace in Vienna. The words were by Gottfried Bernhard Baron van Swieten, who was a Dutchman by birth but had lived in Vienna for more than 60 years. His functions included the directorship of the Imperial Library and the secretariat of a noblemen’s society. Van Swieten promoted the performances of Handel’s oratorios in Vienna, had assisted Haydn by writing the text for the oratorio version of “The Seven Words,” and was the translator of the English text of “The Creation” into German. After the success of “The Creation,” he looked for a similar secular subject which he found in “The Seasons”

by the English poet James Thomson.

This poem was published in 1730 and is in the classical style typical of its time. In it Thomson depicts in a manner similar to Virgil the course of the four seasons, mixed with comments and details on natural science, philosophy, and religion. Van Swieten saw immediately that the work in its original version was unfit for performance. Therefore he adapted the text for Haydn, transferring the places of action to Rohrau and Eisenstadt, places familiar to the composer.

At first Haydn was deeply moved by the book and set about the composition with enthusiasm. Later, however, he had to force himself to carry on with the job. In later years he even said: “ ‘The Seasons’ have broken my backbone.” In spite of that comment, however, Van Swieten’s text contained all the elements necessary to inspire a musical masterpiece from Haydn’s hand.

As in “The Creation,” the text was set in solos, duets, trios, recitatives, and choruses. Here, too, there are three characters (comparable with the three archangels in “The Creation”) who sing and act: the farmer Lucas, the tenant-farmer Simon, and the tenant-farmer’s daughter Jane. In a sequence of genre pieces with realistic and moralistic traits, the four seasons are presented from a farmer’s point of view.

One may well ask why Haydn’s initial enthusiasm did not last. How was it possible that “The Seasons” could displease him when it had so much in common with “The Creation”? The famous American critic James Gibbons Huneker (1860–1921) believed that the Haydn

of “The Seasons” was no longer the Haydn of the earlier works; when working on “The Seasons” the trend of his musical thought was more towards Romanticism – he knew that nature was not always as kind to mankind as Van Swieten’s text would have one believe, nor would a farmers’ chorus always sing in jubilant praise of diligence (many years before, in fact, Haydn had written a melody to Lessing’s poem “In Praise of Idleness”). Huneker’s conclusion that perhaps Haydn’s natural inclination was to compose in a style nearer to Schubert’s and that Van Swieten was a disturbing factor in this development may well be correct.

Whatever the truth, Haydn composed the music to “The Seasons” like the Haydn of the past. In doing so he confessed that he had to force himself to the task and subsequently had to force himself to forget that he had forced himself to it!

It was not until the beginning of the twentieth century, when Max Friedländer rediscovered the original manuscript of the text, that some aspects of this problem could be explained. For the original manuscript contains many instructions, or rather orders, by Van Swieten who apparently interfered regularly with the composition, telling Haydn which themes to choose, where to include a fugue, what the instrumentation should be, etc. Probably Haydn’s troubles stemmed from the fact that he had to defend himself against this undesired interference by Van Swieten, of whose musical abilities he

was not at all convinced (although Van Swieten thought highly of himself in this respect – he had written several symphonies which, as Haydn said, were “as stiff as their maker”).

For the rest Haydn remained loyal to his own style of composition in “The Seasons.” Here we meet the same classicist who composed the symphonies “Le Matin,” “Le Midi,” and “Le Soir” – “The Seasons of the Day,” so to speak, works which convey to us the close relationship of their composer to everything connected with nature and harmony. They embody simple popular music *par excellence*, refreshing and natural, melodically quite unlike the Rococo works depicting nature and its phenomena in Italian style.

The realistic approach to nature in “The Seasons” can perhaps be compared with the approach of the great sixteenth and seventeenth-century painters of the Low Countries. The four cantatas reflect the inhabitants and the scenery of the lower-Austrian landscape which Haydn had known so well from childhood on. The chorus represents the country-folk and hunters; the vocal soloists, as already mentioned, represent specific farming characters.

In the oratorio we hear of the passing of the four seasons of the year which influence all decisions, thoughts, and actions of the country-folk. In contrast to “The Creation” with its landscapes and grand pictures of nature, “The Seasons” presents us with musical genre pieces and jocular scenes.

To begin with we are confronted, in “Spring” and

“Summer,” with mainly objective portrayals of nature. The prelude describing the change-over from winter to spring is stormy and reminiscent of some of the “Chaos” passages in “The Creation.” Here, as in the prelude to “Summer,” we find Haydn’s real symphonic poetry with programme-music effects not unlike those by Liszt, Richard Strauss, and Rimsky-Korsakov. The overture to Mendelssohn’s oratorio “The First Walpurgis Night” (op. 60) has the same subject: the change-over from winter to spring in which the country-folk express their longing for the springtime in a chorus embodying a sense of joy in nature.

This same feeling is present in the following bass aria in which the farmer Simon goes forth to sow, whistling the theme from the Andante of Haydn’s “Surprise” symphony. In a religious and festive prayer-song the farmers ask for rain and sunshine. Finally, after a joyful intermezzo the first part ends with a song of thanksgiving. The second part pictures a summer’s day with the morning crow of the cock, the flocks setting out, and the sunrise depicted with a suggestive power equal to that of “The Creation.” (In “The Creation,” however, the sun represents light, whereas here it is mere heat which is a burden to man and animal alike.) A drum roll announces the beginning of a thunderstorm. The music, with a chromatic theme in C minor resembling the similar part of Beethoven’s “Pastoral” symphony, ends in a choral fugato. Soon the heat and thunder are over and the quiet of the evening replaces them.

“Autumn” resembles a triangle with harvesting, hunting,

## Die Jahreszeiten

Die beiden Oratorien von Joseph Haydn zählen zusammen mit denen von Händel zu den populärsten Werken ihrer Gattung. Unzweifelhaft stand Haydn, als er die „Schöpfung“ und wenig später „Die Jahreszeiten“ komponierte, unter dem gewaltigen Einfluß der Oratorien Händels, die er in London gehört hatte. Unmittelbar von jenen inspiriert, stellen Haydns Schöpfungen das Bindeglied zwischen der barocken und der romantischen Chorkultur dar. Indem Haydn Oratorien komponierte, entsprach er einem echten Bedürfnis; denn im Zuge der Händel-Renaissance wurden allerorten Chorvereinigungen wie Liedertafeln und Singakademien gegründet, die ständig neue Kompositionen benötigten.

So entstanden auf Anregung der Wiener Tonkünstlersozietät die Oratorien „Die Schöpfung“ und wenig später „Die Jahreszeiten“ deren erste drei Aufführungen am 24. und 27. April und 1. Mai 1801 im Schwarzenbergschen Palais zu Wien statt fanden. Die Texte schrieb Van Swieten. Dieser Gottfried Bernhard Baron van Swieten, Holländer von Geburt, aber über 60 Jahre in Wien lebend, der die Hauptschuld daran trägt, daß Mozarts Leiche seinerzeit im Armengrab beigesetzt blieb, dieser kaiserliche Bibliotheksdirektor und Sekretär einer Adelsgesellschaft, der sich um die Aufführung Händelscher Oratorien in Wien verdient machte, war Haydn bereits bei der Textunterlegung für die oratorische Fassung der „Sieben Worte“ zur Hand gegangen und hatte auch das englische Textbuch für die „Schöpfung“ ins Deutsche übertragen.

Nach deren großem Erfolg suchte er nach einem ähnlichen, diesmal aber weltlich gearteten Sujet. Er fand es in den „Seasons“ des englischen Dichters James Thomson.

In diesem 1730 veröffentlichten Epos, einem typischen Werk der Aufklärungszeit, gibt Thomson mit antiker, an Vergil erinnernder Ungerührtheit, eine objektive Schilderung der vier Jahreszeiten, vermischt mit naturwissenschaftlichen Belehrungen, philosophischen Betrachtungen und religionsgeschichtlichen Ausführungen. Van Swieten erkannte auf den ersten Blick, daß das Werk in seiner Originalgestalt für eine Vertonung ungeeignet war. Er schnitt deshalb den Text auf Haydn zu, transponierte die Vorgänge nach Rohrau und Eisenstadt; in Gegenden, die dem Komponisten vertraut waren, wo er sich heimisch fühlen konnte.

Anfangs war Haydn von dem Buch sehr angetan, mit Begeisterung wandte er sich der Komposition zu. Im weiteren Verlauf aber mußte er sich förmlich zur Arbeit zwingen; er behauptete sogar in späteren Jahren: „Die Jahreszeiten haben mir das Rückgrat gebrochen“. Dieser Widerspruch blieb lange rätselhaft und unbegreiflich, da van Swietens Text, objektiv betrachtet, eigentlich genau das ist, was Haydn zu einem Meisterwerk reizen mußte. Entsprechend wie in der „Schöpfung“, ist der epische Text der Vorlage in vielfältiger Weise in Soli, Duette, Terzette, Rezitative und Chöre aufgelöst. Wieder finden sich drei Charaktere, die, den drei Erzengeln der „Schöpfung“ vergleichbar, singen und scheindramatisch handeln: Der Bauer Lucas, die Pächtertochter Hanne

und der Pächter Simon. In einer Folge von Genrebildern werden aus der Sicht des Bauern die vier Jahreszeiten geschildert. Realistische und moralische Züge sind dabei geschickt miteinander verquickt.

Warum, so fragt man sich nach alldem, war Haydns anfängliche Begeisterung nicht von Dauer? Wie konnten ihm die „Jahreszeiten“ mißfallen, wo sie doch so viele Gemeinsamkeiten mit der „Schöpfung“ aufwiesen? Der große amerikanische Ästhetiker James Gibbons Huneker (1860-1921) glaubt, daß Haydn nicht mehr wie Haydn komponieren wollte; er fühlte, während er an den „Jahreszeiten“ arbeitete, bereits die Romantik voraus; er wußte, daß die Natur dem Menschen nicht stets freundlich gesinnt ist, wie es Van Swietens Text glauben machen möchte, daß kein bäurischer Chor jemals ein begeistertes Lod des Fleißes anstimmen würde — hatte doch Haydn selber in früheren Jahren Lessings Gedicht „Lob der Faulheit“ vertont —. Hunekers abschließende These „Vielleicht wollte Haydn komponieren wie Schubert — und Van Swieten hinderte ihn daran“, hat sicherlich manches für sich; aber Haydn vertonte die „Jahreszeiten“ wie Haydn. Dabei freilich mußte er sich, wie er selber gestand, zur Arbeit zwingen und dann auch wieder zwingen, „diesen Zwang vergessen zu machen“.

Erst Max Friedländer hat, als er zu Anfang unseres Jahrhunderts das Urmanuskript des Textes wiederentdeckte, einiges Licht auf diese Probleme geworfen. In dieser Textvorlage finden sich zahlreiche „im Befehlston gehaltene Anweisungen“ Van Swietens, wie Haydn zu komponieren habe, welche Themen er wählen, wo er fugieren,

wie er instrumentieren solle und dergleichen mehr.

Haydn wehrte sich vermutlich nur gegen diese Bevormundung durch seinen Textdichter, von dessen musikalischen Fähigkeiten er nicht gerade überzeugt war. Van Swieten allerdings fühlte sich durchaus auch als Musiker, er hatte mehrere Sinfonien komponiert, die nach Haydns Worten „so steif wie ihr Komponist waren“.

Im übrigen blieb Haydn bei der Vertonung der „Jahreszeiten“ seinem Stil treu. Es begegnet uns hier derselbe „Klassiker der Idylle“, der beispielsweise die Tageszeiten — Sinfonien „Le Matin“, „Le Midi“ und „Le Soir“ komponiert hat, Werke, die von der Naturverbundenheit des Komponisten, von Naturlauten und Naturverbundenheit künden. Das ist ländliche Volksmusik par excellence, frisch und ungekünstelt, die sich in ihrer Melodik wohlthuend von den italienisch stilisierten Naturschilderungen üblicher Rokokowerke abhebt.

Solche realistische Naturbetrachtung, die man vielleicht mit der naiven Annäherung der großen niederländischen Maler vergleichen kann, ist auch in den „Jahreszeiten“ anzutreffen. Mensch und Natur der niederösterreichischen Landschaft, die Haydn von Jugend an vertraut sind, spiegeln sich in den vier Kantaten. Der Chor tritt als „Landvolk“ und „Jäger“, die Gesangsolisten als Pächter Simon, als dessen Tochter Hanne und als junger Bauer in Erscheinung. In der Sicht dieser Landbewohner geht ein Jahr, dessen vier Klimate alle Handlungen und Gedanken der Menschen beeinflussen und bestimmen, vorüber. Fanden sich in der „Schöpfung“ große Natur- und Landschaftsgemälde, so geben die „Jahreszeiten“ Veranlassung

zur musikalischen Genremalerei, zu Idyllen und zu derben Volksszenen.

Da sind zunächst Frühling und Sommer mit überwiegend objektiven Naturschilderungen. Das stürmisch bewegte, an die Chaos-Musik der „Schöpfung“ gemahnende Vorspiel beschreibt den Übergang vom Winter zum Frühling. Hier, wie auch in der Einleitung zum Sommer, gelingen Haydn echte sinfonische Dichtungen mit Programmmusik-effekten, die auf Franz Liszt, Richard Strauss und Nikolai Rimsky-Korssakow hinweisen. Dieselbe Aufgabe, die Schilderung des Übergangs vom Winter zum Frühling, hat sich später F. Mendelssohn Bartholdy in der Ouvertüre seines Oratoriums „Die erste Walpurgisnacht“ op. 60 gestellt. Das Landvolk drückt seine Sehnsucht nach dem Frühling in einem schlichten, im besten Sinne volkstümlichen Chor aus, der von der Stimmung naiver Naturfreude getragen ist. Die gleiche Stimmung atmet auch die folgende Baßarie. Der Bauer Simon bestellt die Aussaat; bei seiner Arbeit pfeift er eine Melodie aus Haydns Londoner Sinfonien, genauer, aus dem Andante der „Sinfonie mit dem Paukenschlag“. In einem religiös feierlichen Bittgesang flehen die Landleute um Regen und Sonnenschein. Nach einem heiteren, sonnigen Intermezzo beschließt ein Dankgesang den ersten Teil.

Der zweite, nun folgende ist die Schilderung eines Sommertages mit dem Weckruf des Hahns, dem Auszug der Herde und einem Sonnenaufgang, dessen wahrhaft suggestive Gewalt dem der „Schöpfung“ durchaus ebenbürtig ist. Aber in dem früheren Werk kam die Sonne als Licht, hier dagegen als Hitze, die Mensch und Tier be-

and wine-making, as its angles. Both the hunters’ chorus and the jolly autumn chorus point to Weber’s “Der Freischütz,” and one might almost trace a straight line from the narrow-minded Lucas’s sentimental aria, in which he praises his Jane as a “simple child of truth,” to the later operas of Albert Lortzing. A real Bacchanal concludes the section.

In contrast to the first three parts of the oratorio, in which the outside life of the country-folk is depicted, the fourth part, “Winter,” is focused on the home since in winter there is no work to be done in the fields. At the centre of this section is the famous spinning-room scene which can be regarded as the “mother” of all later similar scenes – for instance, in Schubert’s “Gretchen am Spinnrade” and Wagner’s spinning-room chorus in “The Flying Dutchman.”

Jane’s “Song of the Nobleman” points to similar satirical songs of that time notably to those in the “Singspiele” by J. A. Hiller. The oratorio ends with a powerful and mighty chorus of thanksgiving – an exalted finish which has all the grandeur of “The Creation.”

lastet. Ein Paukenwirbel kündigt ein aufziehendes Gewitter an. Die Musik mit dem chromatischen c-moll-Thema, die bereits manche Wirkung der entsprechenden Stelle aus Beethovens „Pastoralsinfonie“ vorwegnimmt, mündet in ein Chor fugato. Hitze und Unwetter sind vorüber, Abendstille breitet sich aus.

Der Herbst ist einem Triptychon vergleichbar: Ernte, Jagd und Weinlese sind auf seinen Tafeln dargestellt. Die Nähe von C. M. Webers „Freischütz“ ist im Jagdchor und dem trinkfreudigen Herbstchor spürbar. Von der philitrös-sentimentalen Arie des Lucas, in der er sein Hannchen als „Tochter der Natur“ preist, führt eine direkte Linie zur späteren Oper Albert Lortzings. Ein wahrhaft dionysisches Bacchanal beschließt den Herbst.

Waren die vorangegangenen Teile eher von einer objektiven Naturschilderung erfüllt, so ist der Winter mehr dem häuslichen Kreis und zugleich dem Menschlichen zugewandt, denn, und das weiß Haydn sehr gut, im Winter gibt es für den Bauern keine Arbeit auf dem Feld. Im Mittelpunkt dieses Teils steht jene berühmte Spinnstubenszene, die als Urzelle aller späteren anzusehen ist. Von hier aus führt eine direkte Linie sowohl zu Schuberts Lied „Gretchen am Spinnrad“ als auch zu Richard Wagners Spinnstubenchor im „Fliegenden Holländer“. Hannchens Lied vom Edelmann weist auf ähnliche Spottlieder in Singspielen der damaligen Zeit, namentlich auf solche von J. A. Hiller hin. Ein mächtiger Dankchor gibt dem Naturpoem einen erhöhenden religiösen Ausklang und verleiht der Musik jene Würde, die sie in die Nähe der „Schöpfung“ rückt.



### Colin Davis

Colin Davis began his career as a conductor in 1949 and gained his early experience with the Kalmar Chamber Orchestra and in concert performances of opera with the Chelsea Opera Group. During the same period he also appeared with the Festival Ballet and the Ballet Russe. In 1957 he signed a two-year contract as Assistant Conductor with the B.B.C. Scottish Orchestra. Towards the end of 1959 he took over, at short notice, a concert performance of "Don Giovanni" which Otto Klemperer was forced to abandon due to illness. The great success of this performance led to wide recognition and engagements with leading orchestras in Britain and abroad; 1959 was also the year of his début in Canada with the C.B.C. Symphony Orchestra and appearances at Sadler's Wells Opera, which resulted in a long and fruitful association with the Company. During his five years as Musical Director he conducted a wide sector of the operatic repertoire, and introduced many new productions, including the world première of Bennett's "The Mines of Sulphur." He co-ordinated with his Sadler's Wells schedule a full programme of guest appearances at Covent Garden and with symphony orchestras throughout the world.

Notable events in his concert career since 1960 include his début in the United States with the Minneapolis Symphony Orchestra, his direction of the Berlin Philharmonic Orchestra in the German première of Britten's "War Requiem," his leadership of the London Symphony Orchestra in a tour of Europe, Japan, and Austra-

lia in 1962/63 and his participation in the world tour of the same orchestra in 1964. He opened the biennial City of London Festival in 1964 with a performance of Berlioz's "Grande Messe des Morts" and again in 1966 when appreciation of his interpretation of this magnificent score filled St. Paul's Cathedral for two performances. He made a tour of the British Commonwealth in early 1966 and later in the year conducted the London Symphony Orchestra during the first Florida Festival at Daytona Beach. Winter 1966 included a tour of Israel with the Israel Philharmonic and a concert performance at the Royal Festival Hall, London, of Berlioz's "Les Troyens" which is remembered as a high point of the season. From December he spent three months in the United States where he directed a new production of Britten's "Peter Grimes" at the new Metropolitan Opera House, and gave concerts with the Los Angeles and Boston Orchestras. He took up his appointment as Chief Conductor of the B.B.C. Symphony Orchestra on September 21, 1967 after some very active months as designate conductor, including a strenuous season of London's famous Promenade Concerts, in which he has now become the successor of the great traditions of Sir Henry Wood and the late Sir Malcolm Sargent.

Colin Davis's services to music have been recognised by the award of the C.B.E. and his gramophone recordings have won him two Dutch Edison Awards in 1962 and 1967 and four Grands Prix du Disque. Two of these awards were for his outstanding Philips recording of Handel's "Messiah."

### Colin Davis

Colin Davis' Karriere als Dirigent begann im Jahre 1949. Erste Erfahrungen sammelte er damals bei dem Kalmar Chamber Orchestra und bei konzertanten Operaufführungen mit der Chelsea Opera Group. Zur gleichen Zeit trat er auch als Dirigent des Festival Ballett und der Ballets Russes an die Öffentlichkeit. 1957 unterzeichnete er einen auf zwei Jahre befristeten Vertrag als 2. Kapellmeister beim B.B.C. Scottish Orchestra. Ende 1959 übernahm er kurzfristig eine konzertante Aufführung des „Don Giovanni“, die Otto Klemperer krankheitshalber abgesagt hatte. Der große Erfolg dieser Aufführung hatte neben einer großartigen Kritik auch Verpflichtungen bei bedeutenden Orchestern in England und im Ausland zur Folge. Ebenfalls 1959 hatte er in Kanada mit dem C.B.C. Symphony Orchestra sein Debüt gegeben und in England erstmals — Beginn einer langen und fruchtbaren Zusammenarbeit — an der Sadler's Wells Opera dirigiert. Während der fünf Jahre, in denen er an der Sadler's Wells Opera wirkte, dirigierte er nicht nur bekannte Repertoireoper, sondern auch neue Bühnenwerke, so unter anderem (bei ihrer Uraufführung) Bennett's Oper „The Mines of Sulphur“. Mit diesen Verpflichtungen wußte er die Leitung von Operaufführungen in Covent Garden und von Sinfoniekonzerten in zahlreichen Ländern der musikalischen Welt zu koordinieren. Erwähnenswerte Ereignisse seiner Karriere als Konzertdirigent waren seit 1960 sein Debüt in den Vereinigten Staaten mit dem Minneapolis Symphony Orchestra, die ihm anvertraute Deut-

sche Erstaufführung von Britten's „War Requiem“ mit den Berliner Philharmonikern und Tourneen mit dem London Symphony Orchestra, die 1962/63 quer durch Europa, nach Japan und Australien und 1964 nochmals durch die halbe Welt führten. 1964 eröffnete er das alle zwei Jahre stattfindende City of London Festival mit einer Aufführung von Berlioz' Requiem, das er zwei Jahre später erneut zweimal in der überfüllten St. Paul's Cathedral dirigierte. Anfang 1966 führte eine Tournee durch das Commonwealth; später in diesem Jahre dirigierte er das London Symphony Orchestra während des ersten Florida Festival in Daytona Beach. Im Winter 1966 folgten schließlich Konzerte in Israel mit der Philharmonie Israel und — als ein Höhepunkt in der Londoner Konzertsaison — eine konzertante Aufführung von Berlioz' Oper „Les Troyens“ in der Royal Festival Hall. Vom Dezember 1966 an blieb Colin Davis drei Monate in den Vereinigten Staaten, wo er eine Neuinszenierung von Britten's „Peter Grimes“ an der Metropolitan Opera musikalisch betreute und mit den Sinfonieorchestern von Los Angeles und Boston konzertierte. Am 21. September 1967 trat er sein neues Amt als Chefdirigent des B.B.C. Symphony Orchestra an, nachdem er bereits im Sommer einige der berühmten Londoner „Promenaden-Konzerte“ geleitet hatte. Die von Sir Henry Wood und Sir Malcolm Sargent begründete Tradition fortzusetzen scheint Colin Davis wie kein anderer berufen.

Für seine hervorragenden Verdienste um die Musik wurde Colin Davis zum „Commander of the British Empire“ ernannt. Schallplattenaufnahmen wurden (zweimal) mit

dem Edison-Preis und (viermal) mit dem Grand Prix du Disque ausgezeichnet. Zwei dieser Preise wurden ihm 1967 für seine hervorragende Aufnahme von Händels „Messias“ verliehen.

### Heather Harper

Heather Harper was born in Belfast and studied at the Trinity College of Music. She made her debut with the Oxford University Opera Club and later at the age of 25, while singing in the Glyndebourne chorus, was invited to sing in a B.B.C. television production of "La Traviata." Since then she has sung with all the major British operatic companies and has become firmly established as a concert singer. In oratorio and sacred works her solo parts have covered an enormous range: Bach, Handel, Haydn, Mozart, Beethoven, Brahms, Dvořák, Elgar, Honegger, Britten, and Tippett. Her outstanding achievement was in 1964 in the première of Benjamin Britten's "War Requiem" at Coventry Cathedral, where she took the place at short notice of the Russian soprano Galina Vishnevskaya, and since then she has sung in the work in France, Belgium, Denmark, Germany, Italy, and Australia. In 1965 she accompanied Pierre Boulez, Antal Dorati, and the B.B.C. Symphony Orchestra to New York where she sang in Britten's "Our Hunting Fathers," Mahler's Fourth Symphony, and in scenes from Berg's "Wozzeck." In England her performances included Guttrune in the "Ring" at Covent Garden under Georg Solti. More recent performances have been in Bach's "St. Matthew Passion" and Beethoven's "Choral" Symphony under Lorin Maazel, both at the Royal Festival Hall, and in "Messiah" itself with Sir Malcolm Sargent conducting. In 1967 and 1968 she sang Elsa in "Lohengrin" at Bayreuth. She took the soprano part in the Philips recording of "Messiah" under Colin Davis.



Heather Harper.

Foto/Photograph: David Redfern, London.

### Heather Harper

Heather Harper wurde in Belfast geboren und studierte am „Trinity College of Music“. Sie debütierte mit dem „Oxford University Opera Club“ und wurde später im Alter von 25 Jahren, als sie im Glyndebourne-Chor sang, für eine Fernsehproduktion von „La Traviata“ verpflichtet. Seither ist sie mit fast allen bedeutenden britischen Opernensembles aufgetreten. Auch als Konzert- und Oratoriensängerin in Werken von Bach, Händel, Haydn, Mozart, Beethoven, Brahms, Dvořák, Elgar, Honegger, Britten und Tippett hat sich Heather Harper einen Namen gemacht. Ihre vielleicht größte Leistung vollbrachte sie 1964 bei der Uraufführung von Benjamin Britten's „War Requiem“ in der Kathedrale von Coventry, als sie kurzfristig für die russische Sopranistin Galina Wischnjewska einspringen mußte. Seitdem hat sie diese Partie in Frankreich, Belgien, Dänemark, Deutschland, Italien und Australien gesungen. 1965 begleitete sie Pierre Boulez, Antal Dorati und das B.B.C. Symphony Orchestra nach New York, wo sie unter anderen die Solopartien in Mahlers 4. Sinfonie und Britten's „Our Hunting Fathers“ und Szenen aus Berg's „Wozzeck“ sang. In England war sie u.a. die Guttrune in Wagner's „Ring“ an der Covent Garden Oper unter Georg Solti. 1967 und 1968 sang sie in Bayreuth die Elsa in „Lohengrin“. Unter Lorin Maazel wirkte sie in London in der Matthäus-Passion und in Beethovens 9. Sinfonie und unter Sir Malcolm Sargent im „Messias“ mit. Auch in der Philips-Aufnahme dieses Oratoriums unter Leitung von Colin Davis war sie dabei.

### Ryland Davies

The Welsh tenor, Ryland Davies, was born in Cwm Ebbw Vale, Monmouthshire, in 1943 and spent his youth in Loughor, near Swansea, where his family still live. While still studying at the Royal Manchester College of Music he sang Almaviva in "The Barber of Seville," Lindoro in "The Italian Girl in Algiers," Paris in Gluck's "Paris and Helen," and Jaquino in "Fidelio." He also appeared with the Hallé Orchestra, the Birmingham Symphony Orchestra, and the Royal Liverpool Philharmonic Orchestra.

On leaving college, where his several awards included the Ricordi Opera Prize and the Imperial League of Opera Prize, he went to Glyndebourne to understudy leading roles. While there he was the first singer to receive the Christie Prize and he also won a Boise Foundation Scholarship to enable him to study abroad. His outstanding performances have included Almaviva with the Welsh National Opera in 1965 and with Sadler's Wells in 1966; his portrayal of Essex in Britten's "Gloriana" in 1967, again at Sadler's Wells; and the part of Fenton in "Falstaff" in a Scottish Opera production with a very distinguished cast.

In 1968 he sang Idamante in a memorable concert performance of "Idomeneo" under Colin Davis at the Royal Festival Hall, London – a performance which led to his appearance in the same role in the subsequent Philips recording of the work. He also sang under Colin Davis in his first recording – a performance for Philips of Mozart's Requiem.

### Ryland Davies

Der Tenor aus Wales, Ryland Davies, wurde 1943 in Cwm Ebbw Vale, Monmouthshire, geboren und verbrachte seine Jugend in Loughor bei Swansea, wo seine Familie jetzt noch lebt. Als er noch am „Royal Manchester College of Music“ studierte, sang er schon den Almaviva in „Der Barbier von Sevilla“, den Lindoro in „Die Italienerin in Algier“, den Paris in Glucks „Paris und Helena“ und den Jaquino in „Fidelio“. Er trat auch mit dem Hallé Orchestra, dem Birmingham Symphony Orchestra und dem Royal Liverpool Philharmonic Orchestra auf. Nach dem Weggang vom College, wo der Ricordi-Opernpreis und der Preis der „Imperial League of Opera“ zu seinen vielen Auszeichnungen zählten, ging er nach Glyndebourne, um Hauptrollen einzustudieren. Als erster Sänger erhielt er hier den Christie-Preis. Ein Stipendium der „Boise Foundation“ ermöglichte es ihm, im Ausland zu studieren. Zu seinen größten Erfolgen zählen der Almaviva mit der „Welsh National Opera“ (1965) und mit Sadler's Wells (1966), der Essex in Britten's „Gloriana“ (1967), wiederum mit Sadler's Wells und der Fenton im „Falstaff“ in einer Produktion der „Scottish Opera“ mit einer erlesenen Besetzung. 1968 sang er den Idamante in einer denkwürdigen Konzertaufführung des „Idomeneo“ unter Colin Davis in der Royal Festival Hall in London; diese Partie gestaltet er auch auf der Philips-Plattenaufnahme. Bereits früher hat Davies, ebenfalls unter der Leitung von Colin Davis, bei der Philips-Aufnahme des Requiems von Mozart mitgewirkt.

### John Shirley-Quirk

John Shirley-Quirk was born in 1931 in Liverpool and educated there. He originally planned to make chemistry his career but in 1961 he abandoned his scientific studies at Liverpool University, where he took a very active part in the musical side of student life as a violinist, singer, and conductor. Instead he devoted himself to singing, which he studied in London with the Scottish baritone and choral conductor, Roy Henderson. As a soloist he quickly established a reputation in all the main fields of his art – oratorio, lieder, and opera, being particularly noted as a Bach singer. He has sung with particular success at Glyndebourne in such diverse operas as Debussy's "Pelléas et Mélisande," Monteverdi's "L'Incoronazione di Poppea," and Richard Strauss's "Capriccio." With the English Opera Group his outstanding achievements have been Benjamin Britten's works, "The Rape of Lucretia," and the more recent "Parables for church performance," "Curlew River," and "The Burning Fiery Furnace," in which he sang at the premières and in later performances in Britain and abroad. Recitals and oratorio work have also taken him far afield in Europe and Australia. He sang the bass parts in the Philips recordings of Bach's B minor Mass under the baton of Lorin Maazel, and of Handel's "Messiah," conducted by Colin Davis.



Ryland Davies.

Foto/Photograph: Mary Morris, London.

### John Shirley-Quirk

John Shirley-Quirk wurde 1931 in Liverpool geboren. Ursprünglich wollte er Chemiker werden; aber 1961 gab er seine wissenschaftlichen Studien an der Universität von Liverpool auf, wo er bereits als Geiger, Sänger und Dirigent sehr aktiv am studentischen Musikleben teilgenommen hatte. Nun wandte er sich ganz der Musik zu. Nach seiner Gesangsausbildung bei dem schottischen Bariton und Chordirigenten Roy Henderson in London machte er sich schnell im Lieder-, Oratorien- und Opernfach einen Namen, besonders als Interpret in Werken Bachs. Mit großem Erfolg sang er in Glyndebourne in stilistisch so gegensätzlichen Opern wie Monteverdis „L'Incoronazione di Poppea“, Debussy's „Pelléas und Mélisande“ und Richard Strauss' „Capriccio“. Bei Aufführungen der „English Opera Group“ war er in Benjamin Britten's „The Rape of Lucretia“, „Curlew River“ und „The Burning Fiery Furnace“ zu hören. Ausgedehnte Konzerttourneen führten den Künstler durch Europa und nach Australien und Amerika. John Shirley-Quirk gestaltete die Baßpartien in den Philips-Aufnahmen von Bach's Messe in h-moll unter der Leitung von Lorin Maazel und van Händels „Messias“ unter Colin Davis.



John Shirley-Quirk.

Foto/Photograph: Aubert-Philips, Paris.



### Der Frühling

Das instrumentale Vorspiel schildert den Übergang vom Winter zum Frühling. Der Pächter Simon, seine Tochter Hanne und der Bauer Lucas, verkünden rezitativisch kurz die Stationen des Frühlingseinzugs.

Die Landleute stimmen ein Lied der Frühlingserwartung an: „Komm holder Lenz“ (Nr. 2).

Simon schreitet aufs Feld, um die Aussaat zu bestellen; bei seiner Arbeit pfeift er die behäbig-zopfige Melodie aus dem zweiten Satz der Sinfonie mit dem Paukenschlag (Nr. 4).

Ein Bittgesang der Landleute um Regen und Sonnenschein erfleht den Segen des Himmels, auf daß die Felder reiche Früchte tragen mögen (Nr. 6).

Ein heiteres Intermezzo schließt sich an, die Jugend gibt ihrer Freude Ausdruck, daß nun der Frühling endlich seinen Einzug gehalten hat (Nr. 8).

Mit einem mächtigen Chor, der in ein fugiertes Allegro ausläuft, geht der erste Teil zu Ende.

side 1:

## I. SPRING

### 1. Introduction

Depicting the passage from winter to spring

#### Recitative

SIMON

Behold where surly winter flies!  
And far to the north he passes off.  
He calls his ruffian blasts,  
His ruffian blasts at once obey,  
With ghastly wailing howl.

LUCAS

Behold, from craggy rocks the snows  
In livid torrents melted run!

JANE

See now from southern shores,  
By gentler, softer winds allured,  
The messenger of spring.

### 2. Chorus

COUNTRY-FOLK

Come, gentle spring, ethereal mildness, come!  
And from her wintry grave bid drowsy nature rise.

GIRLS AND WOMEN

See, gentle spring delightful comes!  
Her soft and balmy breath we feel,  
The joy of renovated life.

MEN

As yet the year is unconfirm'd,  
And oft returning winter's blast,  
Or black envenom'd fog  
The bud and bloom destroys.

ALL

Come, gentle spring, ethereal mildness, come!  
And smiling on our plain descend;  
O come, gentle spring, while music wakes around.  
O come, come, come!

### 3. Recitative

SIMON

At last the bounteous sun  
From Aries into Taurus rolls,  
Now melt the frost and fog,  
Suspended hang warm mists around.  
Now earth's wide bosom freer grows  
And brighter and brighter grows the sky.

### 4. Air

SIMON

With joy th'impatient husbandman  
Drives forth his lusty team  
And as the ploughshare cleaves the earth,  
Behind it whistling goes.

With measur'd step he throws the grain  
Within the bounteous earth.  
By faithful earth 'tis hid,  
Which brings it forth to golden fruit.

### 5. Recitative

LUCAS

Laborious man hath done his part;  
And while his heart with hope expands,  
That nature's friendly aid will richly crown his toil,  
His ardent prayers to heaven ascend.

### 6. Trio and Chorus

LUCAS

Be propitious, bounteous heaven,  
O'er the hills and vales luxuriant  
Spread a rich autumnal feast!

CHORUS

Be propitious, bounteous heaven,  
O'er the hills and vales luxuriant  
Spread a rich autumnal feast!

LUCAS

O send the dews of grey-ey'd morning.

SIMON

Let rain refresh the thirsty furrows.

JANE

Let gentle breezes fill the vales,  
And genial sun give life to all.

JANE, LUCAS, SIMON

With pow'r productive bless the land,  
And songs of joy thy praise shall tell.

CHORUS

Be propitious, bounteous heaven,  
O'er the hills and vales luxuriant  
Spread a rich autumnal feast.  
And songs of joy thy praise shall tell.

side 2:

### 7. Recitative

JANE

Our fervent prayers are heard;  
A humid breeze is blowing,  
Warming the air, enrich'd with gentle showers.  
They heap in clouds,  
Now down they drop,  
And pour their wealth on nature fair  
And spread o'er all the freshen'd world.

### 8. Song of Joy: Soloists with Chorus

JANE

Spring, her lovely charms unfolding,  
Calls us to the fields;  
Come, sweet maidens, let us wander  
O'er the fragrant scene.

LUCAS

Spring, her lovely charms unfolding,

Calls us to the fields;  
Come, companions, let us wander  
'Mid the sweets of May.

JANE

See the lilies, see the roses,  
See the flowers all.

LUCAS

See the rivers, see the meadows,  
See the meadows fair.

YOUNGSTERS' CHORUS

Spring, her lovely charms unfolding,  
Calls us to the fields.  
Let us wander  
O'er the fragrant scene.

JANE

See the mountains, see the waters!  
See the azure sky!

LUCAS

All is lovely, all delightful,  
All is full of joy!

JANE

See the playful lambkins bounding!

LUCAS

Fish in sport the waters cleaving!

JANE

Bees from flow'r to flow'r are flying.

LUCAS

Tuneful birds thro' branches flutter.

YOUNGSTERS' CHORUS

All is lovely, all delightful,  
All is full of joy!  
O what pleasure, what enjoyment  
Fills our grateful hearts!  
O what gladness, O what rapture  
Reigns within the breast!

SIMON

Ev'ry feeling, ev'ry longing  
From our Maker flows.

YOUNGSTERS' CHORUS

With our praises grateful flowing  
Magnify His Name!

MEN

Let the voice of pure thanksgiving  
Rise above the clouds.

YOUNGSTERS' CHORUS

Let the voice of pure thanksgiving  
Rise above the clouds.

CHORUS

God of light! God of life! Hail, gracious Lord!

JANE, LUCAS, SIMON

From whose abundant treasures  
The earth with plenty flows.



CHORUS  
God of life!

JANE, LUCAS, SIMON  
And whose almighty mercy  
Makes glad the heart of man.  
Hail, gracious Lord!

CHORUS  
God of light! God of life! Hail, gracious Lord!

SIMON  
God of light!

LUCAS  
God of life!

JANE  
Merciful God!

ALL  
Endless praise to Thee we'll sing,  
Almighty Lord of all!  
God of light! God of life! Hail, gracious Lord!

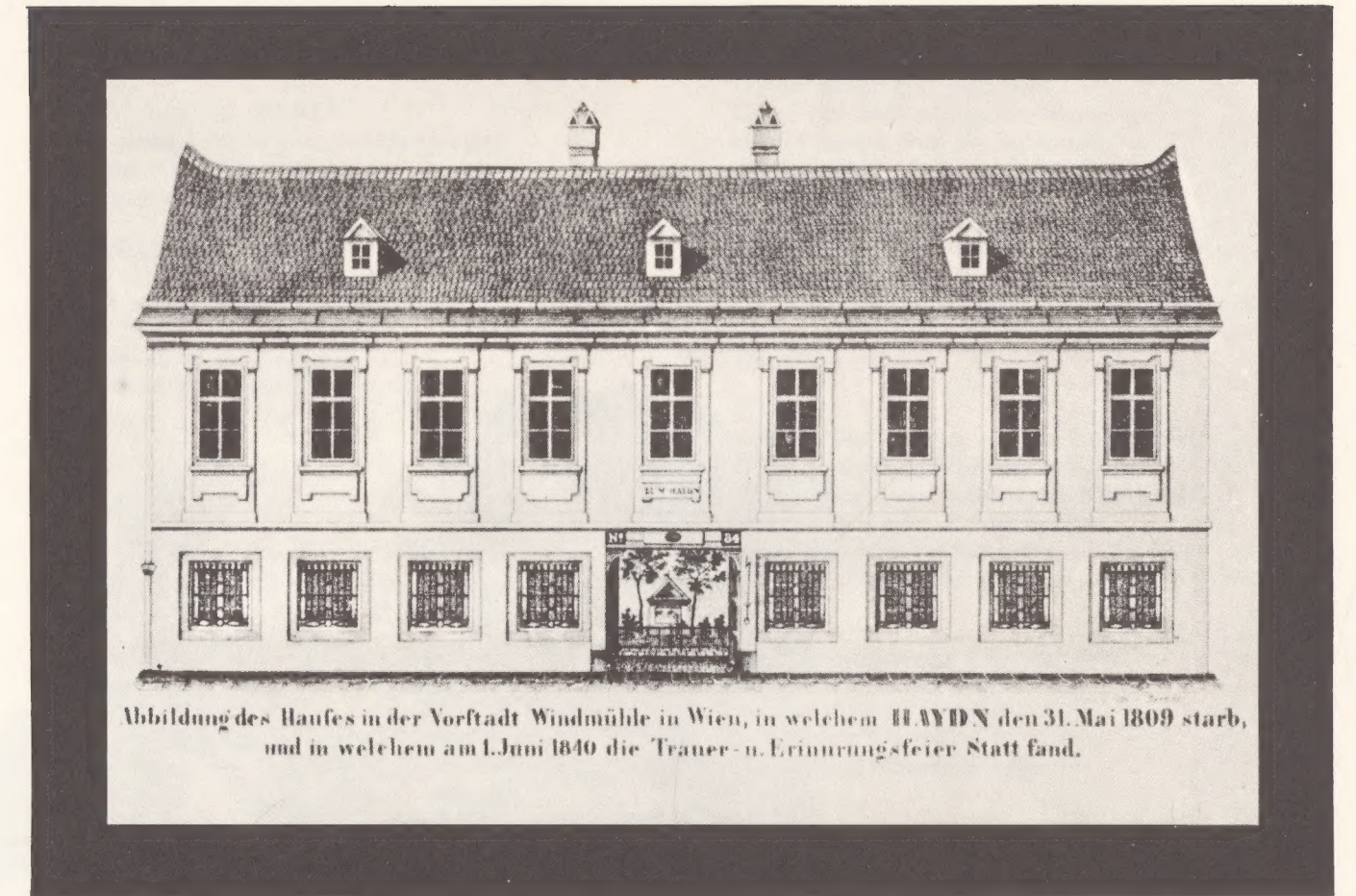


Baron Gottfried van Swieten (1730-1803), director of the Imperial Court Library in Vienna, the central figure in Viennese aristocratic musical life. He provided Haydn with the libretto of "The Seasons," an adaptation of Thomson's poem of the same name.  
(Engraving by J. Axmann after P. Fendi.)

Baron Gottfried van Swieten (1730-1803), Leiter der Kaiserlichen Hofbibliothek in Wien und Mittelpunkt des Wiener aristokratischen Musiklebens. Er besorgte Haydn das Textbuch der „Jahreszeiten“, eine Umarbeitung von Thomsons „The Seasons“.  
(Stich von J. Axmann nach P. Fendi.)

Haydn's house at Gumpendorf — then the Viennese suburb of Windmühle — where he passed the last years of his life.

Haydn's Haus in Gumpendorf — damals die Wiener Vorstadt Windmühle — wo er die letzten Jahren seines Lebens verbrachte.  
(Museum der Stadt Wien.)



The "Redoutensaal," where the première of "The Seasons" took place on May 29, 1801. On the left is the Imperial Court Library, directed by Baron Van Swieten.  
(Engraving by Karl Schütz, 1780. Budapest, National Museum.)

Der Redoutensaal, wo am 29. Mai 1801 die Uraufführung der „Jahreszeiten“ stattfand. Links die Kaiserliche Hofbibliothek, die von Baron Van Swieten geleitet wurde.  
(Stich von Karl Schütz, 1780. Budapest, Nationalmuseum.)





Der Sommer  
Die instrumentale Einleitung stellt die Morgendämmerung vor, der Weckruf des Hahns ist vernehmbar, das Horn des Hirten ertönt.  
Simon schildert in einer Arie (Nr. 10) den Auszug der Herde, Hanne kündigt die Morgenröte an.  
Das Ensemble malt in einem gewaltigen Crescendo den Aufgang der Sonne, ein Freudenchor schließt sich an (Nr. 11).  
Aber die Morgenfrische weicht bald der drückenden Mittagshitze (Nr. 13); Hanne preist den kühlenden Hain (Nr. 14 und 15).  
Von Fern her kündigt dumpfes Donnern ein Gewitter an (Nr. 16).  
Nach einer Generalpause bricht ein Unwetter von elementarer Gewalt los (Nr. 17).  
Die unmittelbar anschließende Schlußszene (Nr. 18) ist ein Bild des heiteren Abendfriedens.

## II. SUMMER

9. Short *Introduction* depicting the sunrise. —

*Recitative*

LUCAS  
Her face in dewy veil conceal'd,  
The meek-ey'd morn appears.  
With tardy step, at her approach,  
The lazy night retires.  
To gloomy caves repair  
The black ill-omen'd birds of night;  
And with their mournful cries  
No more the timid heart appal.

SIMON

The morning's crested harbinger  
With shrilling note awakes again  
To new activity  
The fully rested countryman.

10. *Air*

SIMON

From out the fold the shepherd drives  
His bleating flock and lowing herd,  
To browse along the verdant hill,  
Guides them, leads them slowly on.  
He stands, and gazes towards the east,  
And on his staff in silence leans,  
Until the early rays of gold  
Dart their sparkling beams around.

*Recitative*

JANE  
The rosy morn breaks forth anew  
In boundless majesty  
The airy clouds;  
In azure garments  
The heavens are clad.  
The mountain tops are tipped with gold.

11. *Trio and Chorus*

JANE

The sun ascends, he rises, he mounts,

JANE, LUCAS, SIMON

He's near, he comes, he glows, he shines!

CHORUS

With rays of piercing light  
He bursts in glowing majesty.  
Hail, thou glorious sun!  
Thou source of light and life, all hail!  
Hail, thou glorious sun!  
Sublime and universal orb,  
This earth's pervading soul,  
Creation cries, all hail!

JANE, LUCAS, SIMON

Who can express  
The pure delight  
Thy cheerful presence yields to man?  
Or who can tell the countless blessings  
That from thy rays the earth receives?

CHORUS

Who can express the pure delight  
Thy cheerful presence yields to man?

JANE, LUCAS, SIMON

Thy genial warmth gives health and joy,  
But unto God Himself we owe  
The pow'r thy beams display.

CHORUS

Hail! thou glorious sun!  
Thou source of light and life, all hail!  
Hail! thou glorious sun!  
Let shouts of joy resound  
Thy name throughout the world.

*side 3:*

12. *Recitative*

SIMON

Now swarms the village o'er the mead,  
A gay colour'd crowd now spreads o'er the field.  
The sunburnt reaper makes  
The waving flood of corn to bow down.  
The sickles flash, now sinks the corn,  
But soon it stands all piled on high  
In ordered sheaves erect once more.

*Recitative*

LUCAS

'Tis noon, and now direct  
The sun darts down his rays.  
O'er heav'n and earth the eye beholds  
His forceful blaze  
Resistless outspread.  
From pole to pole, o'er cleaving fields,  
On arid herbs and wither'd flow'rs,  
A dazzling deluge reigns.

13. *Cavatina*

LUCAS

Distressful nature fainting sinks.  
Drooping leafage,  
Thirsty pastures,  
Founts exhausted,  
Show the tyrant rage of heat;  
And panting languish man and beast,  
Outstretch'd upon the ground.

14. *Recitative*

JANE

O welcome now, ye shady groves!  
Ye lofty pines, ye aged oaks!  
Whose branches lend a cooling shade;  
And sweetly to the list'ning ear  
In whisp'ring murmur sound.  
O'er downy moss the purling brook  
Its liquid silver rolls;  
And 'neath the shade, with soothing hum,  
The sportive insects play.  
The balmy scent of fragrant herbs  
On zephyr's wing is borne,  
And over yonder bush is heard  
The shepherd's warbling reed.

15. *Air*

JANE

O how pleasing to the senses  
Comes the cool and gentle breeze!  
Beams the eye with joy expanded,  
As the stream of life pervades  
Th'invigorated frame.  
The soul is now awake,  
To pleasure it doth charm.  
And nature bears the soul  
On sweet enchanted wing. *to here*

16. *Recitative*

SIMON

Behold! slow settling o'er the lurid grove,  
Unusual darkness frowning broods;  
A sultry fog with stagnant moisture hangs,  
Condens'd at first, it wider grows,  
Involving all the firmament  
And fills the dun expanse.

LUCAS

Hark! from the valley a sullen roar  
Proclaims th'impending storm.  
See aerial tribes descend;  
The clouds low rolling on  
Preparing th'elemental strife.

JANE

While still and motionless  
All nature seems to stand:  
No beast, no leaf hath movement now,  
A deathly silence holding reigns.

17. *Chorus*

COUNTRY-FOLK

Hark! the deep tremendous voice  
Of awful thunder roars!  
The tempest howls around;  
Away, away, ah, let us fly!  
Flashes of livid flame  
Dart thro' the air,  
And from the bursting clouds the flood  
In ample torrents pours.  
Heav'n protect us!  
Dreadful rage the winds;  
The sky is all in flames.  
O what horror!  
Peal on peal, with fearful crash,  
Convulsing heav'n, the thunder rolls!  
O God! O God!  
The firm and deep foundations  
Of earth itself are mov'd.

18. *Trio and Chorus*

LUCAS

Now cease the conflicts fierce of winds,  
And fast the gloomy clouds retire.

JANE

The skies sublime are swelling.  
Pure azure spreads around,  
And o'er the fields the setting sun  
Displays a sparkling robe of joy.

SIMON  
And to accustom'd stables now  
Well pastur'd and refresh'd  
The happy herd returns.

LUCAS  
The quail with clamour calls her mate.

JANE  
The cricket chirps among the grass.

SIMON  
While croak the frogs within the pool,

JANE, LUCAS, SIMON  
And tolls the ev'ning bell.  
Now shines the glitt'ring host of stars:  
Inviting us to soft repose.

MEN  
Welcome, welcome, gentle sleep!  
Soothing balm of ev'ry care!  
O thou that in the cot of toil  
Dost quickly close the lids of health!

WOMEN AND CHILDREN  
To rest, to rest, to rest, away!

ALL  
The ev'ning bell again has toll'd;  
The winking stars to sleep invite;  
The hour of sweet repose is near.  
To rest, to rest away!



*The Empress Marie Therese, who sang the soprano part in one of the Viennese performances of "The Seasons."*  
(Engraving by Jacob Adam after L. Posch. Budapest, National Museum.)

*Kaiserin Marie Therese, die bei einer der Wiener Aufführungen der „Jahreszeiten“ das Sopransolo sang.*  
(Stich von Jacob Adam nach L. Posch. Budapest, Nationalmuseum.)



Der Herbst  
Der Landmann freut sich über die reiche Ernte. Hanne, Lucas, Simon und schließlich auch der Chor stimmen ein Lob des Fleißes an (Nr. 19 bis 21).  
Es folgt die Liebesszene, ein ausgedehntes Duett zwischen Hanne und Lucas (Nr. 21 und 22).  
Rezitativ und Arie des Simon (Nr. 23 und 24) eröffnen die Jagdszene (Nr. 25 und 26).  
Den dritten Teil und gleichzeitig den Beschluß des Herbstes bildet das Weinfest (Nr. 27 und 28) - ein ausgelassenes, übermütiges Finale.

side 4:

### III. AUTUMN

#### 19. Introduction

The subject of this Introduction is the countryman's feeling of joy occasioned by a good harvest. —

##### Recitative

JANE

What by varied blossoms  
Fair spring in promise show'd,  
Whate'er the summer's sun  
To full perfection brought,  
Rush boundless now to view,  
And cheer the heart of man.

LUCAS

The goodly harvest brings he in  
On laden wagons creaking home.  
Th'extensive garners scarce may hold  
The treasures of the golden ear.

SIMON

With cheerful looks, delighted man  
The bounteous produce o'er and o'er surveys,  
And gladness streams into his heart.

#### 20. Trio and Chorus

SIMON

Thus nature, ever kind, rewards  
The pains of virtuous toil;  
With promise fair she spurs us on  
To virtue's willing toil.  
She works for us with secret strength.

JANE, LUCAS

From industry springs ev'ry good!  
The cottage where we dwell,  
Our clothing and our food,  
Health, plenty, and content,  
Are blessings all by thee bestow'd.

JANE, LUCAS, SIMON

All hail, O industry!  
From thee springs ev'ry good.

JANE

Each form of virtuous life  
Through thee alone perfection gains.

LUCAS

Thy simple laws from vice  
Defend the erring heart of man.

SIMON

Thou fixest heart and mind  
On goodness and on duty's path.

JANE, LUCAS, SIMON, AND CHORUS

From thee springs ev'ry good.

#### 21. Recitative

JANE

Behold, now to the hazel woods  
Come hast'ning all the boys.  
Soon on the branches swinging hangs  
A tribe of merry lads,  
And from the shaken bushes fall,  
As hail in show'r the loosen'd fruit.

SIMON

And where the topmost bough  
Its tempting fruits spreads forth,  
A youth climbs quickly up.  
On high then where he's hid  
He sees his love draw near  
And then towards where she's walking,  
In merry, friendly joke,  
A nut comes rolling down.

LUCAS

Beneath the orchard's bending tree  
The smiling maidens stand,  
All like the fruit they gather up,  
Fair, ruddy, fresh, and sweet.

#### 22. Duet

LUCAS

Ye gay and painted fair, O come,  
And mark the simple child of truth.  
No tricks of art her charms deform,  
Behold my Jane, behold!  
The bloom of youth adorns her cheek,  
Her smiling eye beams happiness;  
And from her lips breathes faith sincere,  
When love to me she vows.

JANE

You vain and silly swains, keep off!  
Here lures of fraud are spread in vain;  
And wily tales of passion feign'd  
No list'ning maid shall hear.  
Mine eye no gaudy dress entices;  
A candid heart is what I prize:  
Fulfill'd are all my fondest wishes,  
Whilst Lucas true remains.

LUCAS

Leaves will fade and fall,  
Flow'rs and fruit decay,  
Days and years elapse;  
Not so my constant love.

JANE

Greener grows the leaf,  
Sweeter breathes the flow'r,  
Brighter shines the day,  
When love lights up thine eye.

JANE, LUCAS

What delight! where mutual fervour  
Binds two hearts in fond affection!  
Death alone such bonds can break.

LUCAS

Dearest Jenny!

JANE

Dearest Lucas!

JANE, LUCAS

Love to faithful love responding  
Is the highest peak of rapture  
Heav'n bestows on mortal life.

#### 23. Recitative

SIMON

Lo! where the plenteous harvest wav'd,  
A dreary waste the plains appear!  
And where the cheerful song was heard,  
The silent fields forsaken lie.  
Now thro' the stubble limps the hare,  
With timid eye and doubtful step;  
Or fearful, with attentive ear,  
Lies close within her fold.  
But when the huntsman's voice is heard  
Along the sounding vale,  
The husbandman joins in the sport  
That gives his worthy master joy.

#### 24. Air

SIMON

Behold, along the dewy grass  
In search of scent the spaniel roves!  
And still obedient to command,  
Attentive seeks the latent prey.  
But press'd by ardour, now he runs,  
Nor heeds the call, and chiding voice,  
Then scenting the game,  
He sudden stops,  
And stiff, with open nose, he stands.  
Th'impending peril to avoid,  
The startled bird flies instant up;  
But wings in vain his rapid flight:  
A flash, a bang,  
At its mark flies the shot  
And strikes him dead  
From the tow'ring height.

side 5: all of side

#### 25. Recitative

LUCAS

Here ever closing rings compel  
The hares to quit their haunts.  
From ev'ry side they're driven in,  
There's nowhere to escape.  
Then down they fall  
And soon they're laid  
In ordered rows for numbering.

#### 26. Chorus of Countrymen and Hunters

CHORUS

Hark! Hark! the mountains resound!  
The vales and forests ring!  
It is the shrilly sounding horn!  
The cry of the hounds and the huntsman!  
The stag, by fear arous'd, is up,  
And eager men, horses, and dogs pursue.

He flies, he flies! Behold how he bounds!  
And eager men, horses, and dogs pursue . . .  
His rapid flight outstrips the wind.  
Thro' copse and thicket behold how he bursts!  
And skims o'er the plains, to the sheltering wood.

The pack are now at a loss  
And doubtful where to bend their course.  
They stray dispers'd around.  
Tally ho! Tally ho! Tally ho!  
The huntsman's voice and sounding horn  
Have brought them back again.  
Ho! ho! ho! Tally ho! ho! ho!  
With ardour elated,  
Rashly pours along  
O'er the plains the rejoicing throng.  
Tally ho! Tally ho! Tally ho!  
Surrounded now on ev'ry side,  
His spirits and his vigour lost,  
Exhausted drops the trembling deer.  
Again the merry horn resounds,  
And clamorous shout the joyous crowds,  
Hurrah! Hurrah! Hurrah!

#### 27. Recitative

JANE

The vineyard now its wealth displays,  
Of bending boughs, with juicy grapes,  
Inviting now the harvester  
To gather them without delay.

SIMON

Already tub and vat  
Are carried up the hill,  
And from each cottage streams  
Each day the happy throng  
To work so cheerfully.

JANE

See how the joyful crowd  
The mountainside o'erruns,  
Hear how th'exulting cry  
From ev'ry side resounds.

LUCAS

The sportive joke makes light the toil,  
From morn till eve 'tis cheerful all,  
And oft the creamy bubbling juice  
Exalts their mirth to shouts of joy.

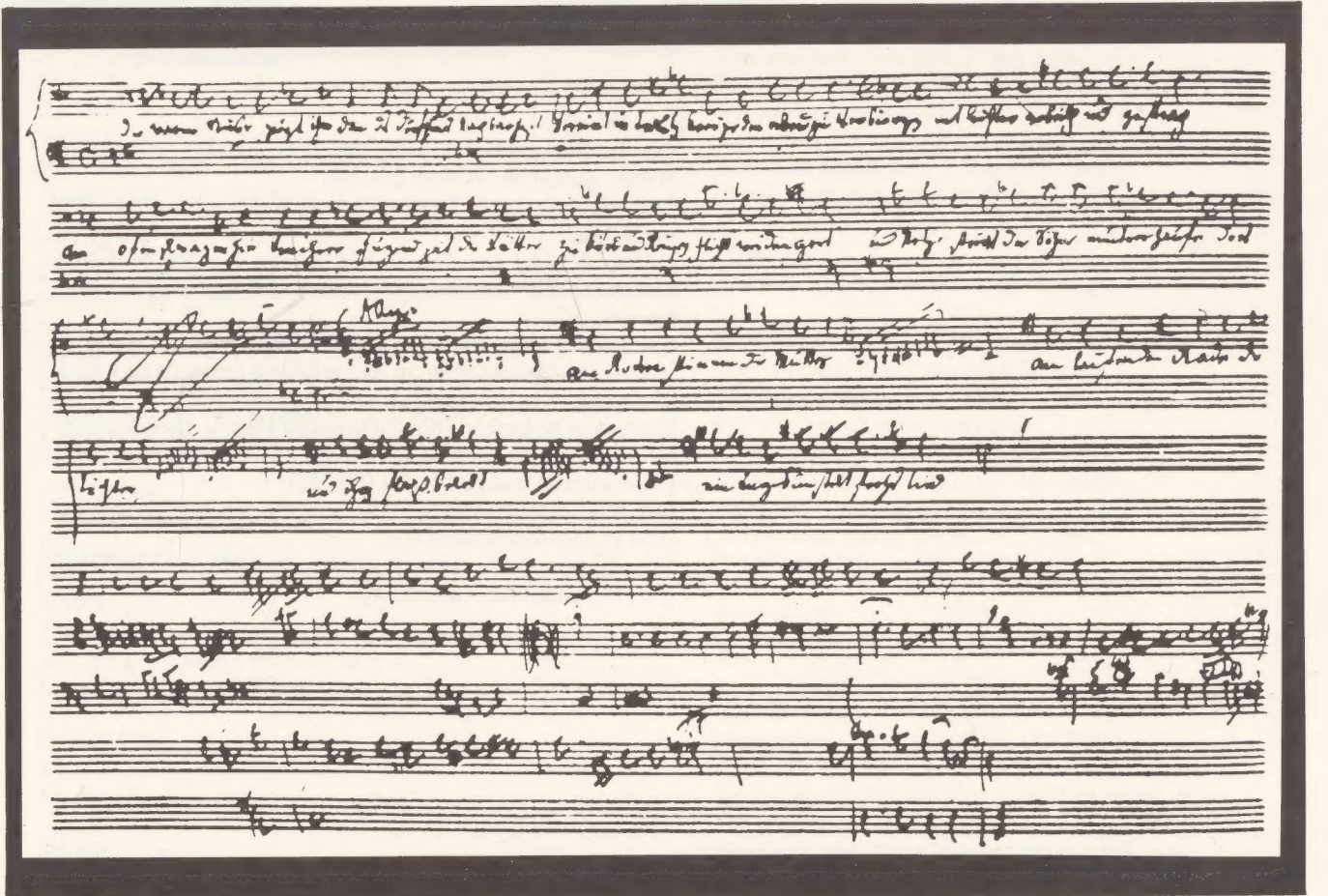
#### 28. Chorus

COUNTRY-FOLK

Joyful, joyful the liquor flows,  
The bulky tuns are fill'd;  
Let pleasure reign around,  
And joy in loudest strains resound!  
Free from sorrow  
Let us revel,  
Fill'd with mirth and glee.  
In glad chorus  
Raise your voices,  
Merry, merry be.  
Joy! joy! joy! All hail to the wine!  
And hail to the land that brings it forth!

Jocund, jocund let us be.  
Hail! all hail to the wine!  
In loudest strains resound.  
Revel, riot! Hail to the wine!  
Frisk and gambol,  
Cheerly, cheerly trip!  
Laugh and carol, revel, riot,  
Cheerly, cheerly trip!  
Now let us brim the foaming cup,  
Push it on, press it on, send it around!  
Then let us sing in chorus full,  
The joyous produce from the grape,  
Push it on, press it on, send it around!  
All hail to the wine, old age's friend,  
Of care and grief the cure!  
With voice of loud resounding mirth,  
The gen'rous liquor let us praise,  
Let us praise with voice of loud resounding mirth,  
The gen'rous liquor praise;  
All hail, all hail!

Sketch from Haydn's autograph of "The Seasons."  
(Deutsche Staatsbibliothek, Berlin.)  
Skizze aus Haydns Autograph der „Jahreszeiten“.  
(Deutsche Staatsbibliothek, Berlin.)





Der Winter  
Die Instrumentaleinleitung (Nr. 29) schildert die dicken Nebel, womit der Winter anfängt.  
Die nachfolgenden Rezitative und Arien malen das Bild weiter aus.  
Hanne beklagt die Dauer der langen Nächte (Nr. 30), Lukas erzählt von einem Wanderer, der den Weg verloren hat (Nr. 32).  
Ein Lichtschein führt ihn schließlich zu einem Haus, er tritt in eine Spinnstube, in der gearbeitet und dazu gesungen wird.  
Nach dem Spinnlied (Nr. 34) erzählt Hanne die Geschichte von einem Bauernmädchen, das einem verliebten Edelmann einen Denkartel gibt (Nr. 36).  
Die Arie des Simon (Nr. 38) bereitet den ins Metaphysische greifenden Schluß vor.  
Mit Gebet und Amen, einem gewaltigen Dankchor (Nr. 39) endet das Oratorium.

## IV. WINTER

### 29. Introduction

Depicting the thick fogs at the approach of winter.—

#### Recitative

**SIMON**  
Now sinks the pale declining year,  
And vapours, clouds, and storms descend.  
Thick mists pour down the mountain side,  
Which soon envelop all the plain,  
And shroud the noontide sun,  
With cloak of thick impervious gloom.

**JANE**  
From Lapland's caves now rushes forth  
Rough winter, with his stormy train!  
At his approach appall'd,  
Exhausted nature trembling shrinks.

### 30. Cavatina

**JANE**  
Light and life in sadness languish,  
Vital heat and joy forsake us,  
Days of deep, sullen sadness  
Dismal nights of storm succeeding.

### 31. Recitative

**LUCAS**  
A crystal pavement lies the lake;  
Arrested stands the rapid stream;  
And o'er the lofty cliff the torrent hangs  
With idle threat and seeming roar.  
The leafless woods no more resound,  
The fields are hid, the valleys chok'd,  
With heaps immense of drifted snow;  
The dreary earth appears a grave,  
Where nature's splendour lies conceal'd;  
A deathlike hue o'er all prevails,  
And o'er the wild and bleak expanse  
Pale desolation spreads her wings.

### 32. Air

**LUCAS**  
The trav'ler stands perplex'd,  
Forlorn, uncertain he,  
Which way his wand'ring steps to turn  
Across the trackless waste.  
No human dwelling cheers his sight,  
No mark of human foot is found.  
And onward as he bravely toils,  
In deeper error plunges still.  
Depress'd his courage sinks,  
And anguish wrings his heart,  
As night its sable horrors sheds,  
And weariness and cold  
Have stiffen'd all his limbs.  
Depress'd his courage sinks,  
And anguish wrings his heart!  
Before his gladden'd sight appears  
A sudden gleam of neighb'ring light.  
And now reviv'd he springs,

With joyful panting breast,  
To gain the welcome door,  
Where all his pains may find relief!

### side 6:

### 33. Recitative

**LUCAS**  
As he draws nigh, as yet appall'd  
By tempest of the howling winds,  
Melodious voices greet his ears.

**JANE**  
The blazing fire now lets him see,  
In friendly circles met,  
Full many a kind and cheerful guest,  
To pass the tedious hours away  
In pleasant talk and merry jest.

**SIMON**  
Within the inglenook  
The fathers talk of days of old,  
As busy fingers plait the wickerwork.  
And fishing nets in heaps lie woven by the sons.  
The mothers work at their spinning,  
While winding the thread sit their daughters  
And render light their task  
With simple artless melody.

### 34. Song with Chorus

**CHORUS**  
Let the wheel move gaily,  
Singing as it circles.

**JANE**  
Quickly, cheerly, let it turn,  
Twisting fine and tender threads,  
Virgin breast to cover.

**CHORUS**  
Let the wheel move gaily,  
Singing as it circles.

**JANE**  
Gentle weaver, make thy web  
Clear and fine, of skilful art,  
Gracing her that wears it.

**CHORUS**  
Let the wheel move gaily,  
Singing as it circles.

**JANE**  
Pure within as fair without  
Should a maiden's bosom be,  
Loveliest in concealment!

**CHORUS**  
Let the wheel move gaily,  
Singing as it circles.

**JANE**  
Pure within as fair without,  
Modest, gentle, heedful minds  
Best secure affection.

**CHORUS**  
Pure within as fair without,  
Modest, gentle, heedful minds  
Best secure affection.

### 35. Recitative

**LUCAS**  
The ev'ning's task is now perform'd,  
Collected all they sit  
Around the sparkling fire,  
With eager looks and ears intent,  
To listen to the newest tale,  
Which bonny Jane has now to tell.

### 36. Song with Chorus

**JANE**  
A wealthy lord, who long had lov'd  
An honest country lass,  
By chance, within a lonely vale  
That gentle maid espied.  
Dismounting from his horse, he said,  
Come give me one sweet kiss!  
To which the frighten'd girl replied,  
O yes with all my heart.

**CHORUS**  
Ha, silly girl! Why answer so? Why not say no?

**JANE**  
Be calm, my pretty lass, said he,  
On me bestow thy heart.  
For true and constant is my love,  
No idle trifling sport.  
Thou shalt be happy!  
Take this purse, this watch, and golden ring.  
And ask whate'er thy heart can wish,  
Thou shalt not want it long.

**CHORUS**  
Indeed, that's shrewdly urged.

**JANE**  
No, no, she cried, the risk is great,  
My brother yonder works,  
He'd tell my father, and alas,  
What then would be my fate?  
In yonder field the plough he guides,  
Save that, perhaps I might.  
If o'er that rising ground you look,  
You'll spy him at his work.

**CHORUS**  
Ha, ha! What next, I pray?

**JANE**  
And now, as forth he goes and looks,  
The maid, with sudden spring,  
Leaps on his horse, which swift as wind,  
Its master leaves behind.  
Farewell, she cries, my gen'rous lord!  
My wrongs I thus revenge.  
Asham'd and vex'd he gaping stands,  
And stares at her escape.

CHORUS

Ha, ha, ha, ha, in truth well done!

37. *Recitative*

SIMON

From out the east there darts  
An icy gale,  
Whose piercing cold, fierce spreading thro' the sky,  
All damp and mist assails  
To catch the breath of living things.  
The tyrant influence reigns  
From pole to pole,  
And nature lies,  
A vast extended waste,  
Enwrapt in silent gloom.

38. *Air*

SIMON

Consider this, misguided man,  
Consider this thy mirror'd life!  
Soon wither'd is thy short-liv'd spring,  
Exhausted thy fair summer's strength.  
Now fade to age thine autumn days,  
And winter last, with dreary close,  
Meet emblem of the yawning tomb;  
Where now are fled thy high ambitions,  
Thy flatt'ring hopes of wealth,  
Thy longings after glory,  
The weight of worldly cares?  
Where now are fled the days of rapture,  
In wanton pleasures passed?  
And where, and where those festive nights,  
In giddy revels spent?  
Where are they now? Where?  
All vanish'd, vanish'd like a dream!  
Yet truth remains. —

*Recitative*

SIMON

Truth only lasts,  
And like a light that meets the eye  
Of shipwreck'd mariners,  
Directs us thro' life's storms,  
To everlasting peace and joy.

39. *Trio and Double Chorus*

SIMON

Then breaks that great and glorious day,  
The Saviour's mighty voice awakes  
The dawn of second life,  
From pain and death for ever free.

LUCAS, SIMON

The heav'nly gates are lifted up,  
The holy hill appears!  
The temple of the Lord  
Where peace eternal dwells.

FIRST CHORUS

But who shall dare those gates to pass?

JANE, LUCAS, SIMON

The man whose life was incorrupt.

SECOND CHORUS

And who the holy hill ascend?

JANE, LUCAS, SIMON

The man whose tongue was void of guile.

FIRST CHORUS

What soul within that seat may dwell?

JANE, LUCAS, SIMON

That soul which succours want and grief.

SECOND CHORUS

Eternal peace who shall enjoy?

JANE, LUCAS, SIMON

The shield and friend of innocence.

FIRST CHORUS

The everlasting gates of life

SECOND CHORUS

Behold! are lifted up!

FIRST AND SECOND CHORUS

The great, the glorious morn awakes,  
The holy hill appears!

FIRST CHORUS

Now they are gone,

SECOND CHORUS

For ever past,

FIRST CHORUS

The hours of grief and pain.

SECOND CHORUS

The storms of mortal life.

FIRST AND SECOND CHORUS

A calm eternal reigns,  
And everlasting happiness  
Is virtue's high reward.

JANE, LUCAS, SIMON

May we a like reward deserve!  
Let our wishes, let our actions

FIRST CHORUS

Let our labours

SECOND CHORUS

Still unwearied

FIRST AND SECOND CHORUS

To that glory only tend.  
Direct us in Thy ways, O God!  
Support us in the strife!

FIRST CHORUS

In triumph then

SECOND CHORUS

Shall we ascend

FIRST AND SECOND CHORUS

The holy hill of heav'nly bliss.  
Amen, Amen.

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Joseph Haydn  
**THE SEASONS**  
I. Spring: Nos. 1 - 6  
Heather Harper, soprano - Ryland Davies,  
tenor - John Shirley-Quirk, bass  
BBC Chorus (Chorus Master: Peter Gelhorn)  
BBC Symphony Orchestra  
Maurits Sillems, fortepiano  
Conductor: Colin Davis

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 Joseph Haydn  
 THE SEASONS  
 I. Spring: Nos. 1 - 8  
 II. Summer: Nos. 9 - 11  
 Heather Harper, soprano - Ryland Davies,  
 tenor - John Shirley-Quirk, bass  
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 Maurits Silleem, fortepiano  
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**PHILIPS**

STEREO

33 $\frac{1}{3}$



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839 720.1 Y

MADE IN HOLLAND

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Joseph Haydn

**THE SEASONS**

II. Summer: Nos. 12 - 18

HEATHER HARPER, soprano - RYLAND DAVIES,

tenor - JOHN SHIRLEY-QUIRK, bass

BBC CHORUS (Chorus Master: Peter Gollhorn)

BBC SYMPHONY ORCHESTRA

Maurits Sillems, fortepiano

Conductor: COLIN DAVIS

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839 720 4  
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Joseph Haydn  
**THE SEASONS**  
III Autumn: Nos. 10-14

HEATHER HARPER, soprano - RYLAND DAVIES,  
tenor - JOHN SHIRLEY QUIRK, bass

BBC CHORUS (Chorus Master: Peter Gellhorn)  
BBC SYMPHONY ORCHESTRA  
Maurits Silleen, fortepiano  
Conductor: COLIN DAVIS

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Joseph Haydn  
**THE SEASONS**  
III. Autumn: Nos. 25 - 28  
IV. Winter: Nos. 29 - 32

Heather Harper, soprano - Ryland Davies,  
tenor - John Shirley-Quirk, bass

BBC Chorus (Chorus Master: Peter Gellhorn)

BBC Symphony Orchestra

Maurits Silleem, fortepiano  
Conductor: Colin Davis

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Joseph Haydn  
**THE SEASONS**  
IV, Winter: Nos. 33 - 39  
Heather Harper, soprano - Ryland Davies,  
tenor - John Shirley-Quirk, bass  
BBC Chorus (Chorus Master: Peter Gellhorn)  
BBC Symphony Orchestra  
Maurits Sillem, fortepiano  
Conductor: Colin Davis